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GLEANINGS FROM AMERICAN ART CENTERS

✿ The twelfth annual exhibition of the Capital Camera Club opened its doors to the public on May 3d in the Hemicycle Hall, of the Gallery of Fine Arts in the Corcoran, Washington. The display this year comprised so many good examples of advanced art in photography that the effect, while not of the sensational order, was, by reason of its well-balanced quality, homogeneous in the whole, and well maintained the interest throughout the entire visit. Two hundred and thirty-one contributions and not a really bad one in the show, made a very creditable exhibit, and spoke well for the live interest of its members, of whom Dr. William P. Herbert is the re-elected president.

✿ The Society of Illustrators held its annual meeting recently in New York. Arthur I. Keller was elected president, with Henry Reuterdahl as vice-president, William Glackens, Louis Loeb, and H. S. Fleming making up the board of control. The following artists were elected as members: Miss Elizabeth Shippen Green, Miss F. Y.



THE BOAT THE GOOD STAR
By Albert Fleury

Cory, Mrs. Florence Scovel Shinn, William Hurd Lawrence, E. D. Williams, F. Lungren, Denman Fink, and Charles Livingstone Bull. The society, which is now in its third year, has already held two exhibitions.

✱ When the thirty-sixth annual exhibition of the American Water-Color Society ended at the American Art Galleries, New York, the books showed that thirty-five works had been sold for a total of \$5,255. Colin Campbell Cooper's "Sky Scrapers, Broad Street, New York," which was awarded the Evans prize, was sold to A. F. Hyde for \$300.

✱ The Scammon Lectureship Endowment was made in the will of Mrs. Maria Sheldon Scammon, who died in 1901. She left to the Art Institute, Chicago, a piece of property which netted thirty-eight thousand dollars. This sum is the Scammon Endowment fund for lectures to be given at the Art Institute upon the "history, theory, and practice of the fine arts," by persons of distinction in whatever branch they lecture upon. John La Farge was selected to open this course of lectures because he is thoroughly versed in the history and theory of art, and because he is also a notable practitioner. As the president of the Art Institute announced, two names were suggested to the committee as eligible for this honor—Charles Eliot Norton and John La Farge; and John La Farge was asked to take the initiative.

✱ Several important additions to the collection of the Metropolitan Museum of Art were placed on exhibition for the first time with the reopening. Most notable of these is the collection of armor of old Japan, in the north upper corridor of the new east wing. It is a loan exhibit, placed in the museum through the courtesy of Professor Bashford, dean of Columbia University. This collection is unapproached in this country, and probably has hardly an equal in the world. It represents armor of all the periods from about 1200 A.D. to the beginning of the nineteenth century, when the use of armor reached its final decline.

✱ John Singleton Copley's celebrated double portrait canvas, which portrays Mr. and Mrs. Izard, of South Carolina, has been sold to the Boston Museum of Fine Arts. The price is not announced. The picture represents Mr. and Mrs. Izard at a table, on which the lady leans while her husband holds a manuscript. The background is very picturesque. Both figures are graceful, and the costumes are elaborate. There are few pictures in America which possess more of historical and family interest than this one of the famous early American portrait-painter. The story of the canvas is itself full of interest.

✱ J. Wells Champney, the well-known artist, was killed recently by falling down an elevator shaft in New York. The artist was on his way to the Camera club-rooms. When almost at the fifth floor the car halted because some workmen were lifting a heavy piece of fur-

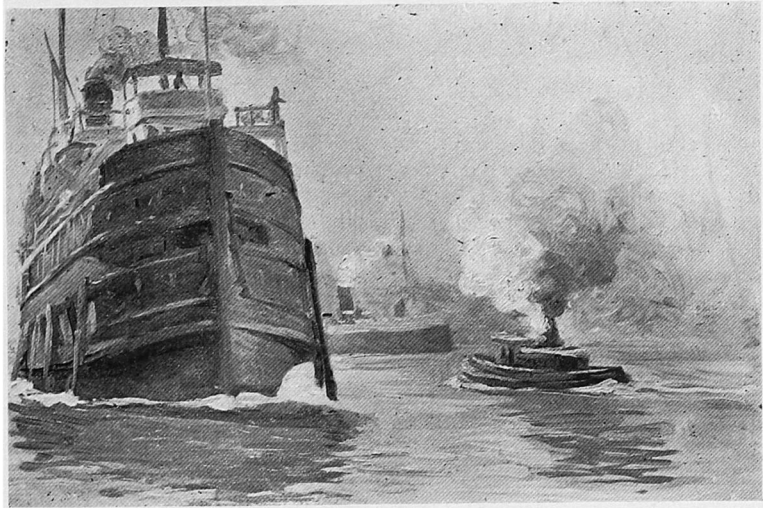
niture by cable. Instead of waiting for the elevator to drop down to the fourth floor, Champney opened the door and took a jump. The distance was about four feet, but in the leap his body swung into the opening under the car and fell down the shaft. Mr. Champney was one of the best known of contemporary American artists. He was born in Boston, July 16, 1843, and began his art education with a wood-engraver at Boston. Later he went abroad and studied under Edouard Frere in Paris and at the Antwerp Academy. In 1882 he was made associate member of the National Academy. He married Elizabeth Williams in 1875. Mr. Champney worked much on genre painting, and since the early eighties he made many pastel portraits of notable persons. He exhibited oil-paintings at the Philadelphia Centennial in 1876 and pastels at the Chicago World's Fair in 1893. His work was seen frequently at the annual exhibitions.

✿ Word has been received from Italy of the death in Rome of Dwight Benton, an American artist, well known in Italy and in art circles throughout Europe. Among Mr. Benton's best known paintings are "The Tombs of Keats and Shelley," "Sunset in the Roman Campagna," "Rock Gateway of Lake Pepin, Minnesota," and "Giornata di Tristezza," the latter having been purchased by the king of Italy.

✿ Augustus Lukeman has finished a colossal statue of William McKinley for the town of Adams, Massachusetts. The statue represents the president standing as if addressing an audience. His head is bare, he wears an overcoat thrown back in a characteristic way, and while the right hand rests on an American flag, draped over a classical bundle of rods, the left hand is outstretched in forcible gesture. Modern costume, and particularly the conventional frock coat beloved by American legislators, is never so picturesque that it should be dwelt on with the insistence displayed in this work of Mr. Lukeman's. Fifty years from now it will be of small consequence that President McKinley usually carried his gloves thrust partially into the pocket of his overcoat. This kind of realism is not for the sculptor, whose work must stand a more severe test than any other form of art.

✿ Francis Bartlett has given to the Boston Art Museum a large collection of antique Greek marbles, bronzes, terra-cotta statuettes, medals, etc. The collection numbers several hundred pieces. One of the most interesting vases is an Athenian piece dating from about 500 B.C. It was the custom in Athens for a bride to bathe, on the night before her wedding, in water brought from a sacred spring, the vessel used for this purpose being a tall, slender amphora of peculiar shape. When an affianced bride died before her marriage, a vase of this type was placed upon the grave. The one in the Bartlett collection is decorated with figures representing the escort of the bride to her new home by the bride-groom, whose mother stands at the door of the house holding two torches to welcome the pair.

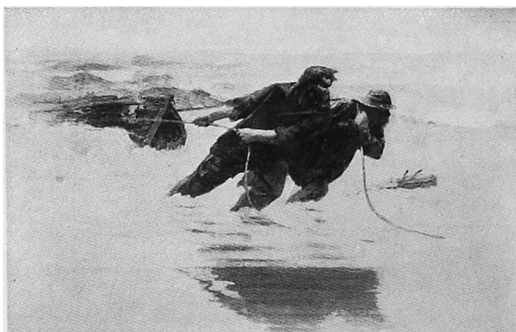
✱ At the suggestion of Ernest Thompson-Seton, the directors of the St. Louis Fair have decided to establish a Western Hall of Fame, in which there are to be statues of fifty of the men who distinguished themselves in the winning of the West. The selection of those to be honored, it is proposed, shall be determined by popular vote. Those who have been so far mentioned are Coronado, De Soto, and the Spaniards on the South. They are followed by the Frenchmen Verandrye, Du Luth, La Salle, Hennepin, Marquette, and Des



AN EXCURSION STEAMER LEAVING THE RIVER
By Albert Fleury

Moines. Among the others are Boone, Bowie, Bridger, Beckwourth, Breckenridge, Crockett, Carson, Clark, Frémont, Long, Macy, Ross, Pike, Brigham Young, and the English pioneers of the East. It is also proposed that there shall be four large historical pictures illustrative of deeds of the pioneers. According to the present idea as to the building of the Western Hall of Fame there are to be four doors opening to the four points of the compass to typify the four great gateways, St. Louis on the east, St. Paul on the north, Santa Fé on the south, and San Francisco on the west. It is also proposed to issue a book giving the lives of the fifty men chosen and containing their portraits. The volume would include fac-similes of the Spanish, French, and English maps that were compiled in the reports of the pioneers. Many of these maps are in the archives of Paris and Madrid, and have never been given to the public.

✧ Two interesting casts have been added to the permanent collection of the Corcoran Gallery. They are by Ercole Rosa, the Italian, and Antraskosky, the Russian sculptors, respectively, and were presented by L. Amateis of that city, under whose direction they were made. The originals are in the possession of the sculptors' families in Europe, and it is understood that these are the only casts that have ever been made from them. The one by Rosa is a study from life of the head and shoulders of a young Italian girl, and the one by Antraskosky is a head of John the Baptist on a charger. Both are valuable acquisitions, being not only strongly modeled and vital, but representative of the best sculptural art of the past century. Ercole Rosa, it will be remembered, was the sculptor of the equestrian statue of Victor Emanuel in Milan, and also of the famous group of the Cairoli brothers in Rome. He is said to have received prizes and honors wherever his work was exhibited, and the Italian government has made a collection of his smaller sculptures for the National Museum at Rome. It is generally conceded, however, that the colossal

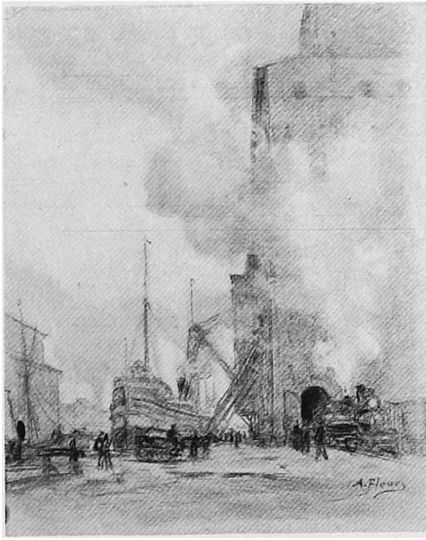


MISERE
By Albert Fleury

nude figures on the pediment of the palace of finance are his most masterly accomplishment. In them, some claim, he reached a height not attained since the days of Phidias. Antraskosky was also a man of unusual power. Possibly as a sculptor he was inferior to Rosa in the matter of rendering, but the beauty and sentiment of his conception was far superior.

✧ The model for the statue of Phillips Brooks, the late bishop of Massachusetts, on which Augustus St. Gaudens has been at work, is completed. The statue will be mounted on an architectural base, which has been designed by Stanford White, and will be placed in the triangular space between the north transept and the chapel of Trinity Church in Boston.

✧ The equestrian statue of "Fighting Joe" Hooker, by Daniel C. French, will stand at the Beacon Street end of the State House grounds in Boston. The figure is by French, the horse by E. C. Potter. General Hooker is represented with right arm raised on



GRAIN ELEVATORS
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high; the horse is reined in, and paws the ground. Two portrait statues for the interior of the State House, ordered of Mr. French, are those of General William F. Bartlett of Pittsfield and of the late Governor Wolcott. The bronze doors for the Boston Public Library will show draped symbolical figures in relief; thus the middle door will have "Knowledge" and "Wisdom," the side door figures of "Truth" and "Romance," "Music," and "Poetry."

✿ In memory of Benjamin West, the famous American painter, who once resided at Swarthmore, the citizens of that town will erect a

handsome monument costing twenty-five thousand dollars, by Macmonnies, the American sculptor. It will be placed in the center of the town. Rev. Henry S. Jackson is chairman of the monument committee. A society has been suggested, to be known as the Benjamin West Memorial Association, the organization to include prominent residents all over the country. The Swarthmore College trustees will present the old West homestead, on the college campus, to the association, and it will be restored as near as possible to its original appearance. Subscriptions to the monument fund are now being received.

✿ The bill providing for the establishment of an American Institute in Paris, a project which for many years has had the hearty co-operation of the leading American artists as well as prominent men of letters, passed the Senate, but too near the close of the session to be brought up before the House. Miss Smedley, who has labored untiringly in this cause, has returned to Paris with the purpose of carrying on the school which she has organized under this name and feeling assured that the much-desired national recognition will be granted by the government at an early day.

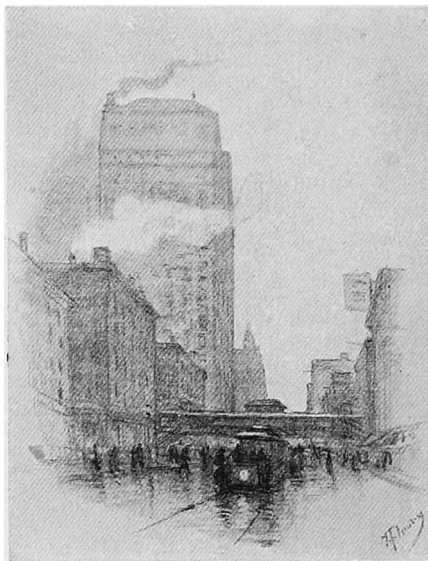
✿ If the plans of the New York Fine Arts Federation do not miscarry the city will soon have a large and imposing building for the exhibition of pieces of contemporary art and to provide a social cen-

ter for New York's patrons of the fine arts. Funds for the undertaking have been promised by a wealthy resident of this city, whose name is withheld for the present. Information as to the sum that the donor will give is also being kept back, but it is said to be large enough to insure the success of the plan. What the federation wants now is to interest the city government in the scheme either to the extent of providing a site or an appropriation toward the cost of one. In most of the European cities, it is said, the municipalities have erected or at least support buildings of this kind.

✱ At a meeting of the fine arts committee of the Carnegie Institute, Pittsburg, held recently, three valuable paintings were purchased for the art galleries. One of them is an unusually important landscape by Henry Harpignies, entitled, "Un Matin Aux Loups; pres Bonny Sur Loire"; the second picture is a small panel by Monticelli, entitled, "The Fountain of Youth"; and the third painting, which is really a sketch, is important in size and representative of Mauve's usual method.

✱ By the will of the late George W. Wales the Boston Museum of Fine Arts has lately been enriched by many beautiful specimens of pottery, porcelain, and glass of various countries and dates. The bequest was made to supplement the many generous gifts of this nature made to the museum during the testator's lifetime. The collection cannot yet be shown, owing to the large number of pieces it contains and the crowded state of the Ceramic Room in its present condition. During the summer this room will be arranged, when advantage will be taken of the opportunity to show a selection of objects from this collection.

✱ Sixty works have been bought from the regular academy exhibition in Philadelphia. Among them are the following five, which the academy has purchased for its permanent collection: "A Hill; Early Twilight," by Ben Foster; "Chez Helleu," by



MASONIC TEMPLE AND ELEVATED ROAD
By Albert Fleury